私立大 英語 ＜読解編＞

この講座は，いよいよ迫る本番の入試に備えて，志望校レベルの過去問を通じて，実践力をつけていく構成となっています。本番を想定して，**20 分と時間を決めて，問題を解いてみてください。**本テキストの問題は，**日東駒専，産近甲龍レベルの大学で実際に出題された過去問**を使用しています。

次に，**１時間と決めて，予習にしっかりと取り組んでみてください。**わからない単語を辞書で調べて意味を書き込む。カッコやスラッシュを使って，文構造を意識して，一文一文の意味を考えてきてください。

この直前期でも，授業後に，**長文は必ず音読を十回やってもらいます。**例年第一志望に合格した生徒たちが口をそろえて言います。授業後の音読十回のおかげで，本当に英語長文がすらすら読めるようになりましたと。それから，本テキストにある全ての単語を必ず覚えることもとても大切な復習となります。

地道な作業の積み重ねこそが，大事を成す唯一の手段であること。そして，授業を聞くだけの受動的な姿勢ではなく，**予習，復習を自ら行う能動的な姿勢こそが，大事を成す基本**であることは，この時期でも何ら変わらないので，お忘れなく。

肘井　学

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第１講　英語長文演習①

次の英文を読んで，下記の設問に答えよ。

A piece of writing requires at least two people: one to write it and one to read it. Who’s going to read yours? It’s important to ask, because people who don’t know their readers or who forget about them aren’t very good writers. You’ll save yourself all kinds of trouble by learning this lesson early.

All（　①　）are（　②　）first. You’ll read a lot more than you’ll ever write. Let the reader in you influence the writer in you. Put yourself in the（　ア　）place, then write what you’d like to read.

If the very idea of writing strikes fear into your soul, or if you freeze up when you start to write, you may have a problem imagining your reader. (1)Fear of writing is often fear of the reader, especially one you don’t know. And no wonder. Nothing is more frightening than an audience of strangers. Break the ice and get to know each other.

Similarly, if your writing is（　イ　）, your reader may be out of focus, too. When you can’t see the target, you don’t know where to aim. Sharpen your focus and bring the reader into the picture. Clarifying your audience will clarify your thinking and your writing.

NOTE

(2)<u>All writing has an intended audience,</u> even the telephone book. It may be monotonous, short on verbs and heavy on numbers and proper nouns, but it sure knows its readers. Your audience probably won't be as wide as your area code, but it could be almost anyone — your landlord, a garden club, a college director, fiction readers, an editorial-page editor, a lawyer. Someone is always on the receiving end, but who? It's a big world out there, and before you write you have to（　ウ　）it down. Once you've identified your audience, everything you do — every decision you make about vocabulary, tone, sentence structure, imagery, humor, and the rest — should be done with this target, your reader, in mind.

Of course, you might have a different audience every time you write; where writing is concerned, one size does not fit all. As much as possible, try to understand your reader's needs, likes and（　エ　）, attention span*, mood, tastes, and sense of humor. In our personal relationships, this kind of judgment is called tact*; in writing, it's called "knowing your audience."

NOTE

A fiction writer, too, should always imagine the people who'll be reading. I once saw a read-aloud children's book intended for preschoolers; each left-hand page had a picture and each right-hand page was packed with text, (3)nicely written but impossibly long. The writer should have imagined the audience: a kid moving around in somebody's lap.

You can't always hold the audience in your lap, even mentally. Unless you're writing to just one（ ③ ）, the audience will be made up of（ ④ ）, no two exactly alike. Still, they'll have certain things in common. Determine what those things are and keep them in mind as you write. You'll be surprised how（ オ ）clearer your thinking and your writing will be. (4)You may even make readers feel you're talking to each one alone.

While you're drawing your mental picture, remember that the readers are on your side. They want you to succeed. Why wouldn't they? When they read something, they want it to be good. Put mental（ ⑤ ）on their mental（ ⑥ ）. You're not enemies, after all. You're in this together, because you want to write something good and they want to read something good. Even someone who disagrees with what you say can enjoy reading it.

（注）*attention span：集中力の持続時間　　*tact：機転

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NOTE

問１　文脈上，空所ア～オの中に入るべき最も適切な語を１～４から１つ選び，その番号を書きなさい。

(ア) 1. reader’s　2. writers　3. reader　4. writer

(イ) 1. focused　2. unfocused　3. infocused　4. disfocused

(ウ) 1. widen　2. narrow　3. open　4. close

(エ) 1. interests　2. concerns　3. dislikes　4. concentration

(オ) 1. many　2. most　3. much　4. more

問２　①と②，③と④，⑤と⑥に入る組み合わせとして最も適切なものを１～４から１つ選び，その番号を書きなさい。

①と②　1. ① readers ― ② audience　2. ① readers ― ② writers
3. ① writers ― ② readers　4. ① writers ― ② yourselves

③と④　1. ③ person ― ④ individuals　2. ③ individuals ― ④ person
3. ③ writer ― ④ reader　4. ③ reader ― ④ writer

⑤と⑥　1. ⑤ pictures ― ⑥ readers　2. ⑤ readers ― ⑥ pictures
3. ⑤ faces ― ⑥ smiles　4. ⑤ smiles ― ⑥ faces

問３　下線部 (1)～(4) の意味に最も近いものを１～４から１つ選び，その番号を書きなさい。

（1）Fear of writing is often fear of the reader, especially one you don’t know.

1. You are scared of writing because you feel nobody will read it.
2. You are scared of writing because you don’t know your readers.
3. You are scared of writing because you don’t want it read by strangers.
4. You are scared of writing because you don’t know how to write.

（2）All writing has an intended audience,

1. You intend to write for fiction readers,
2. You intend to write for a wide range of readers,
3. You should focus on the kind of readers and write for them,
4. Any writing has its own intentions,

（3）..., nicely written but impossibly long.

1. ..., written in a friendly way but has no pictures.
2. ..., written in a nice way but too long to read.
3. ..., written in a careful way but not long enough.
4. ..., written well but impossible to read aloud.

（4）You may even make readers feel you’re talking to each one alone.

1. Your readers may feel they’re lonely.
2. Your readers may feel as if you were talking only to them individually.
3. You may make readers feel they’re the only readers.
4. You may make readers feel they’re not reading.

問４ 下の英文は，問題文の要約である。①～⑤の（　　）に入れるのに最も適切な語を１～４から１つ選び，その番号を書きなさい。

It's important to imagine or know your readers when you (①). You need to know what they like and don't like, what they think of as tasteful or humorous. Unless you are able to put (②) in the reader's place, you can't be a good writer. You also have to get your writing focused, or your readers will find it (③). Writing a book (④) with words would not be ideal for preschool children. Think about the things that you and your readers have in (⑤), and keep them in mind. Your readers are not your enemies, after all.

①	1. read	2. write	3. listen	4. speak
②	1. myself	2. yourself	3. himself	4. themselves
③	1. tied	2. untied	3. clear	4. unclear
④	1. full	2. done	3. written	4. packed
⑤	1. case	2. charge	3. common	4. combination

問５ この英文に最も適切なタイトルを１～４から１つ選び，その番号を書きなさい。

1. Know Your Audience
2. Know Your Writer
3. Read and Write
4. Read before You Write

NOTE

第１講　　解答

＜解答＞

問１　（ア）１　（イ）２　（ウ）２　（エ）３　（オ）３

問２　①と② ３　③と④ １　⑤と⑥ ４

問３　（1）２　（2）３　（3）２　（4）２

問４　①２　②２　③４　④４　⑤３

問５　１

＜全訳＞

　書物というのは，少なくとも二人の人間が必要とされる。一人は，作者であり，もう一人は読者だ。誰があなたの作品を読むことになるのか。それを尋ねることが重要なのは，読者を知らない人や，読者を忘れている人はあまり良い作家ではないからだ。この教訓を早くに学ぶことで，あらゆる種類の面倒がなくなるだろう。

　あらゆる作者が何よりもまず読者なのだ。書く以上にずっと多くを読んでいることだろう。自分の中の読者が，自分の中の作者に働きかけるようにしなさい。自分を読者の立場におき，自分が読みたいものを書きなさい。

　まさに書くという考えが，あなたを尻ごみさせるなら，あるいは書き始めると固まってしまうなら，読者を想像するのに支障があるのかもしれない。書くことを恐れるのは，多くの場合読者を恐れることで，特に自分の知らない読者を恐れることだ。そしてそれは当然のことだ。見知らぬ読者ほど怖いものはない。緊張をほぐして，お互いを知るようになりなさい。

　同様に，もしあなたの書いたものの焦点がぼやけているなら，あなたの読者も焦点をはずれているかもしれない。目標が見えていないと，どこに照準を置くべきかがわからない。焦点をはっきりとさせて読者をその像の中に引き込みなさい。読者を明確にすることで，自分の考えや書くものも明確になるだろう。

　あらゆる書物に，意図された読者がいて，電話帳ですらそうなのだ。単調で，動詞があまりなく，数字や固有名詞ばかりかもしれないが，それは確かに読者を知っている。読者はおそらく，あなたの市外局番ほど多岐には渡っていないだろうが，ほぼどんな人でも読者になる可能性がある。例えば，あなたの家主，園芸愛好クラブ，大学の理事長，小説の読者，社説の編集者，法律家などである。誰かが常に受け手側にいるが，それは誰なのか。そこには大きな世界が広がっており，書く前にそれを絞らな

ければならない。一度読者を確認すると，あなたのやる全て，つまり，語彙，語り口，文構造，比喩，ユーモア，そしてその他のことについて下す全ての決定は，この目標である読者を念頭において，行うべきだ。

もちろん，書くたびに，違った読者になるかもしれない。書くことに関しては，一つのサイズが全てに合うということはない。読者のニーズ，好き嫌い，集中力の持続時間，気分，趣味，ユーモアのセンスを出来る限り理解しようとしなさい。私たちの個人的な関係では，この種の判断は，機転と呼ばれているが，書くことにおいては，「読者を知ること」と呼ばれている。

小説の作家も，読んでいるであろう人のことを常に想像すべきだ。私はかつて，未就学の子供に向けられた音読をする子供用の本を見たことがある。左手の各ページには一枚の絵があり，右手の各ページは文章で埋められており，入念に書かれてはいるが，ありえないほど長い。作者は読者を想像すべきだったのだ。誰かの膝で動き回る子供を。

精神的な意味でさえ，いつも読者を自分の膝に置けるわけではない。たった一人の人間に向けて書くのではないなら，読者は個々人から成るのであり，全く同じ人は二人としていないだろう。それでも，その読者にはある共通点がある。それがなんであるかを確定して，書いているときに常に心に留めておきなさい。自分の考えや書いたものがどれほど明確になるかに驚くだろう。読者に，あなたが一人一人に話しているような感じを抱かせることさえできるかもしれない。

心の中でイメージを描いているとき，読者はあなたの味方であることを覚えておきなさい。読者はあなたに成功してもらいたいと思っている。そう思わない理由などない。読者が何かを読んでいるとき，それが良いものであってほしいと思っている。読者の想像上の顔に想像上の笑顔を浮かばせなさい。あなたは，結局のところ敵ではない。あなたたちがこの中に一緒にいるのは，あなたは良いものを書きたくて，読者は良いものを読みたいからだ。あなたの発言に反対する人でさえ，それを読むのを楽しむことはあるのだ。

第１講 重要語彙リスト ＊一つ一つ何度も繰り返して，覚えてください

1	require	必要とする
2	save O_1 O_2	O_1 の O_2 を省く
3	strike	打つ
4	freeze	凍る
5	have a problem ～ing	～するのに苦労する
6	no wonder	当然だ
7	frightening	恐ろしい
8	break the ice	緊張をほぐす
9	clarify	明らかにする
10	intend	意図する
11	monotonous	単調な
12	verb	動詞
13	proper noun	固有名詞
14	landlord	家主
15	editor	編集者
16	once S V,	一度 S が V すると
17	identify	確認する
18	vocabulary	語彙
19	tone	調子
20	sentence	文
21	structure	構造
22	the rest	残り
23	every time S V,	S が V する度に
24	fit	合う
25	mood	気分
26	relationship	関係
27	fiction	小説
28	be packed with	～で詰まっている
29	lap	膝
30	mentally	心の中で
31	unless S V,	S が V しない限り
32	be made up of	～で成っている
33	alike	似ている
34	have O in common	O を共通に持つ
35	keep O in mind	O を心に留める
36	draw	描く
37	enemy	敵
38	disagree	反対する

第１講 音読用白文 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

A piece of writing requires at least two people: one to write it and one to read it. Who's going to read yours? It's important to ask, because people who don't know their readers or who forget about them aren't very good writers. You'll save yourself all kinds of trouble by learning this lesson early.

All writers are readers first. You'll read a lot more than you'll ever write. Let the reader in you influence the writer in you. Put yourself in the reader's place, then write what you'd like to read.

If the very idea of writing strikes fear into your soul, or if you freeze up when you start to write, you may have a problem imagining your reader. Fear of writing is often fear of the reader, especially one you don't know. And no wonder. Nothing is more frightening than an audience of strangers. Break the ice and get to know each other.

Similarly, if your writing is unfocused, your reader may be out of focus, too. When you can't see the target, you don't know where to aim. Sharpen your focus and bring the reader into the picture. Clarifying your audience will clarify your thinking and your writing.

All writing has an intended audience, even the telephone book. It may be monotonous, short on verbs and heavy on numbers and proper nouns, but it sure knows its readers. Your audience probably won't be as wide as your area code, but it could be almost anyone — your landlord, a garden club, a college director, fiction readers, an editorial-page editor, a lawyer. Someone is always on the receiving end, but who? It's a big world out there, and before you write you have to narrow it down. Once you've identified your audience, everything you do — every decision you make about vocabulary, tone, sentence structure, imagery, humor, and the rest — should be done with this target, your reader, in mind.

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A fiction writer, too, should always imagine the people who'll be reading. I once saw a read-aloud children's book intended for preschoolers; each left-hand page had a picture and each right-hand page was packed with text, nicely written but impossibly long. The writer should have imagined the audience: a kid moving around in somebody's lap.

You can't always hold the audience in your lap, even mentally. Unless you're writing to just one person, the audience will be made up of individuals, no two exactly alike. Still, they'll have certain things in common. Determine what those things are and keep them in mind as you write. You'll be surprised how much clearer your thinking and your writing will be. You may even make readers feel you're talking to each one alone.

While you're drawing your mental picture, remember that the readers are on your side. They want you to succeed. Why wouldn't they? When they read something, they want it to be good. Put mental smiles on their mental faces. You're not enemies, after all. You're in this together, because you want to write something good and they want to read something good. Even someone who disagrees with what you say can enjoy reading it.